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ALEXANDRA PALACE.  
—  
OPENING FESTIVAL,  
MAY, 1873.  
—  
Programme & Book of Words.



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ALEXANDRA PALACE,

MUSWELL HILL,

GRAND OPENING FESTIVAL,

*SATURDAY, MAY 24th, 1873.*



Programme and Book of Words.

LONDON:

R. K. BURT & CO., WINE OFFICE COURT, FLEET STREET,  
AND ALEXANDRA PALACE, MUSWELL HILL.

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ALEXANDRA PALACE,

MUSWELL HILL.

~~~~~

GRAND OPENING FESTIVAL,

*SATURDAY, MAY 24th, 1873.*

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LONDON:

R. K. BURT & CO., WINE OFFICE COURT, FLEET STREET,  
AND ALEXANDRA PALACE, MUSWELL HILL.

## ST. JAMES'S HALL, PICCADILLY,

Greatly Enlarged and Improved, and Newly and Beautifully Decorated, rendering it the

**MOST COMFORTABLE AND ELEGANT PLACE OF  
AMUSEMENT IN LONDON.**

Sole Lessees, Messrs. GEORGE W. MOORE and FREDERICK BURGESS.

ALL THE YEAR ROUND,  
NIGHTLY AT EIGHT.

MONDAYS,

WEDNESDAYS, and

SATURDAYS

AT THREE and EIGHT.

The Delightful and Sparkling Entertainment of the

**MOORE AND BURGESS MINSTRELS,**

Which has now achieved the proud distinction of being classified as

**The longest-established and most successful Entertainment in the  
Universe,**

Messrs. MOORE and BURGESS'S company having performed at the St. James's Hall in one continuous and uninterrupted Season extending over a period of EIGHT YEARS, an event altogether without a parallel in the history of the world's amusements. The Public residing in the various Cities and Towns of the United Kingdom who have not already attended one of the Entertainments given by the MOORE AND BURGESS MINSTRELS, at the ST. JAMES'S HALL, LONDON, should not confound or compare it with those given by any one of the myriads of Minstrel Troupes that travel about the Provinces; the most incompetent of which (as a rule) assume the most ridiculously high-sounding and pretentious designations, to which they possess about as much right as they do to the now extinct title of Christy Minstrels—instead of depending upon their own names and the merits of their respective troupes, and leaving the Public to judge thereon.

THE COMPANY OF THE

**MOORE AND BURGESS MINSTRELS**

NOW COMPRISES NO LESS THAN

**FORTY-FIVE ARTISTES OF KNOWN EMINENCE.**

**ST. JAMES'S HALL, LONDON,**

**ALL THE YEAR ROUND.**

**EVERY NIGHT AT EIGHT.**

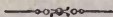
*Day Performances—Every Monday, Wednesday, and Saturday, at Three, also.*

Omnibuses run direct to St. James's Hall from every Railway Station in London.

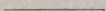
The most direct route from the ALEXANDRA PALACE is to the King's Cross Metropolitan Station, where visitors can book direct to Regent Circus, which is only four minutes' walk from St. James's Hall. The entire journey from the ALEXANDRA PALACE to the Hall will not occupy more than 35 to 40 minutes.



# PROGRAMME.



*The Park will be opened at Ten o'clock.*

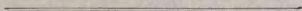


At Twelve o'clock the Palace doors will be opened for the

## GREAT INTERNATIONAL HORTICULTURAL EXHIBITION,

For which prizes have been awarded amounting to  
Twelve Hundred Pounds.

*For List of Classes, see page 19.*



At One o'clock,

## PERFORMANCE ON THE GREAT ORGAN,

BY MR. FREDERIC ARCHER,

- |                                 |       |                        |
|---------------------------------|-------|------------------------|
| 1. OVERTURE, "La Bayadere"      | . . . | <i>Auber.</i>          |
| 2. ANDANTE and FUGUE            | . . . | <i>Fredric Archer.</i> |
| 3. MARCH, "La Reine de Saba"    | . . . | <i>Gounod.</i>         |
| 4. SELECTION, "Der Freyschiütz" | . . . | <i>Weber.</i>          |
| 5. FANFARE                      | . . . | <i>Lemmens.</i>        |
| 6. ANDANTE                      | . . . | <i>Batiste.</i>        |
| 7. OVERTURE, "Zampa"            | . . . | <i>Herold.</i>         |

This Grand Organ has been erected under the superintendence of  
SIR MICHAEL COSTA by MR. HENRY WILLIS.

At Three o'clock,

# GRAND CONCERT,

UNDER THE DIRECTION OF SIR MICHAEL COSTA.

*At which the following Artistes will assist :*

MDLLE. TITIENS.

MDLLE. NATALIE COROLA.

MDME. TREBELLI BETTINI.

MDLLE. JUSTINE MACVITZ.

SIGNOR CAMPANINI.

SIGNOR BORELLA.

SIGNOR AGNESI.

The Company's Choir will be assisted by Members of the Sacred Harmonic Society, Her Majesty's Opera, etc. The Band will be augmented, the total Orchestra numbering One Thousand Performers.



## Parte Primo.



CHORUS, "GOD SAVE THE QUEEN."

God save our gracious Queen,

Long live our noble Queen,

God save the Queen !

Send her victorious,

Happy and glorious,

Long to reign over us,

God save the Queen !

Thy choicest gifts in store  
On her be pleased to pour  
Long may she reign.  
May she defend our laws,  
And ever give us cause  
To sing with heart and voice,  
God save the Queen.

O Lord our God arise,  
Scatter our enemies,  
And make them fall;  
Confound their politics,  
Frustrate their knavish tricks,  
On Thee our hopes we fix,  
God save us all.

---

OVERTURE, "WILLIAM TELL" . . . . . *Rossini.*

---

ARIA, "CHE FARÒ SENZA EURIDICE" (*Orfeo*) . . . . . *Glück.*

MDLLE. MACVITZ.

RECIT.

Sposa, Euridice, consorte! Ah, più non veve, la chiamo in van. Misero me! la perdo e di nuovo e per sempre! oh, legge, oh, morte! ah, ricordo crudel, non da soccorso, non m'avvanza consiglio. Io veggio solo, ah, fiere vista! il luttuoso aspetto del' arrido mio stato; saziati sorte rea! son disperato.

AIR.

Che farò senza Euridice!  
Dove andro senza il mio ben!  
Euridice! Euridice!  
Oh Dio, rispondi!  
Io son pure il tuo fedel.  
Ah non m'avvanza più soccorso  
Più speranza, nè dal mondo, nè dal Ciel.

## RECIT.

Lov'd wife, Eurydice, oh, lov'd wife!  
 Ah! see, she's dying, she hears not my plaint.  
 Oh, fatal hour! departed from my sight, fled for ever!  
 Oh, mis'ry! oh, dire fate! thus to lose thee, alas!  
 Naught can console me, all my soul dies within me.  
 Ah! would I were dead! all hope departed!  
 The thought with anguish distracts me; I cannot live without thee.  
 Fate now hath done its worst, death's all is left me.

## AIR.

Without thee, my Eurydice,  
 All the earth is blank to me!  
 All its blessings, all its joys,  
 Now have no more charms for me!  
 Eurydice, Eurydice!  
 Oh, heaven! no answer!  
 Ever in my heart thou dwellest.  
 Thou to me art lost for ever!  
 Lost to me is joy and hope!  
 The world's blessings and its joys  
 Now have no more charms for me.  
 Eurydice, Eurydice;  
 Ah! 'tis not heaven now can aid me,  
 Hope is vanished, joy departed, life a curse!  
 Thou to me art lost, &c.

DUO, "AI CAPRICCI DELLA SORTE" (*Italiano in Algeri*).

MADAME TREBELLI-BETTINI AND SIGNOR AGNESI.

*Isabella.* Ai capricci della sorte  
 Io so far l'indifferente.  
 Ma un geloso impertinente  
 Sono stanca di soffrir.  
*Taddeo.* Ho più flemma, e più prudenza  
 Di qualunque innamorato.  
 Ma comprendo dal passato  
 Tutto quel, che può avvenir.  
*Isa.* Sciocco amante è un gran supplivio.  
*Tad.* Donna scaltra è un preeipizio.  
*Isa.* Meglio un Turco, che un briccone.  
*Tad.* Meglio il fiasco, che il lampione.  
*Isa.* Vanne al diavolo in malora!  
 Più non vo' con te garrir.

- Tad.* Buona notte: sì—Signora,  
Ho finito d'impazzir.
- Isa.* (Ma in man de' barbari—senza un amico  
Come dirigermi?—Che brutto intrico!)
- Tad.* (Ma se al lavoro poi mi si mena—  
Come resistere, se ho poca schiena?  
Che ho da risolvere? chy deggio far?
- a. 2.* Donna Isabella?—
- Tad.* Messer Taddeo—
- Tad.* (La furia or placasi.)
- Isa.* (Ride il babbeo.)
- a. 2.* Staremo in collera? che te ne par?  
Ah! no: per sempre uniti  
Senza sospetti, e liti  
Con gran piacer, ben mio,  
Sarem nipote, e zio;  
E ognun lo crederà.
- Tad.* Ma quel Bey, Signora,  
Un gran pensier mi dà.
- Isa.* Non ci pensar per ora.  
Sarà quel che sarà.
- Isabella.* To the caprices of fate  
I can show myself quite careless;  
But a jealous man, impertinent,  
I no longer can endure.
- Taddeo.* I have patience, I have prudence,  
More than any man in love;  
But I see, from what has passed,  
What the future will turn out.
- Isa.* Foolish lovers are great bears.
- Tad.* Subtle women are true demons.
- Isa.* Turks are better than the knaves—
- Tad.* Better losing than submitting.
- Isa.* Go for ever to the devil!  
I no more will wrangle with thee.
- Tad.* Yes; good night—most gentle lady.  
All my sufferings are ended.
- Isa.* But 'midst barbarians—without one friend,  
How shall I act?—What a sad dilemma!
- Tad.* But if to labour I should be set,  
How should I do—to work unsuited?
- Both.* What place to take—what must be done?
- Tad.* Donna Isabella!
- Isa.* Mister Taddeo.
- Tad.* (Her fury abates.)
- Isa.* (The noodle is laughing.)
- Both.* Shall we be angry?—what dost thou think?  
Ah! no; for ever joined,  
Exempt from fear or strife,  
With pleasure, my dear love,

Let us be niece and uncle,  
And all will think it true.  
But that proud Bey, signora,  
Takes up too much my thoughts.  
*Isa.* Think not of that just now,  
Let happen what it may.

---

ARIA, "MIEI RAMPOLLI" (*Cenerentola*) . . . *Rossini.*

SIGNOR BORELLA.

Miei rampolli femminini,  
Vi ripudio, mi vergogno!  
Un magnifico mio sogno  
Mi veniste a sconcertar.  
Come son mortificate!  
Degne figlie d' un Barone!  
Via, silenzio! ed attenzione!  
State il sogno a meditar.  
Mi sognai tra il fosco, e il chiaro  
Un bellissimo somaro!  
Un somaro! ma solenne.  
Quando a un tratto, o che portento!  
Su le spalle, a cento a cento,  
Gli spuntavano le penne;  
Ed in alto, sciù, volò,  
Ed in cima a un campanile  
Come in trono si fermò;  
Si sentiano per di sotto  
Le campane sdindonar;  
Col cì, cì, ciù, ciù di botto!  
Mi faceste risvegliar,  
Mo d' un sogno, si intral ciato,  
Ecco il simbolo spiegato:  
La campana suono a festa:  
Allegrezza in casa é questa;  
Quelle penne? siéte voi;  
Quell gran volo? plebe addio!  
Resta l' asino-di poi?  
Ma quell' asino son io!  
Chi vi guarda, vede chiaro  
Che il somara e il genitore!  
Fertilissima Regina,  
L' una e l' altra diverrà;  
Ed il nonno una dozzina  
Di nepoti abbraccerà.  
Un Re piccolo di quà—  
Un Ro bambolo di là;  
E la gloria mia sarà!

DUO, "SI LA STANCHEZZA (*Trovatore*) . . . Verdi.

MDLLE. MACVITZ AND SIGNOR CAMPANINI.

- Azucena.* Si; la stanchezza m'opprime o figlio  
 Alla quiete io chiudo il ciglio—  
 Ma se del rogo arder si veda  
 L'orrida fiamma, destami allor!
- Manrico.* Riposa, o madre; Iddio conceda  
 Men tristi immagini al tuo sopor.
- Azu.* Ai nostri monti—ritorneremo—  
 L'antica pace—ivi godremo—  
 Tu canterai—sul tuo liuto—  
 In sonno placido—io dormirò—
- Man.* Riposa, o madre: io prono e muto  
 La mente al cielo rivolgerò.
- Azu.* Yes! my son, with fatigue oppress'd,  
 I will in sleep some solace seek;  
 But, if again that burning pile you see,  
 Quickly from my slumber rouse me.
- Man.* Sleep, mother dear; and may Heaven  
 From your mind those horrid thoughts dismiss.
- Azu.* To our green mountains we will return,  
 And the fresh air in peace enjoy;  
 Thou upon thy lute shall play,  
 While to its placid tones I sleep.
- Man.* Sleep, mother, while in silence I kneel,  
 And to Heaven my thoughts pour forth.

ARIA, "I WILL EXTOL THEE" (*Eli*) . . . Sir Michael Costa.

MDLLE. NATALIE CAROLA.

RECITATIVE.

Open unto me the gates of righteousness;  
 I will go into them, and I will praise the Lord.

AIR.

I will extol Thee, O Lord:  
 For Thou hast lifted me up,  
 And hast not made my foes  
 To rejoice over me.  
 I cried unto Thee,  
 And Thou hast healed me:  
 Thou hast turned my mourning into dancing,

And girded me with gladness;  
 To the end that my glory  
 May sing praise to Thee.  
     O Lord, my God,  
 I will give thanks unto Thee for ever.

TRIO, "GUAI SE TI SFUGGE" (*Lucrezia Borgia*). . Donizetti.

MIDDLE. TITIENS, SIGNORA CAMPANINI AND AGNESI.

*Alf.* Guai se ti sfugge un moto,  
 Se ti tradisce un detto?  
 Uscir dal mio conspetto  
 Vivo costui non dè.  
 Versa—il licor ti è noto—  
 Strano è il ribrezzo in te.

*Lucrezia.* Oh! se sapessi a quale  
 Opra m' astringi atroce,  
 Per quanto sii feroce,  
 Ne avresti orror con me.  
 Va—Non v' ha mostro eguale.  
 Colpa Maggior non v' è.

*Gennarro* Meco benigni tanto  
 Mai non creda costoro—  
 Trovar perdono in loro  
 Sogno pur sembra a me.  
 Madre; esser dee soltanto  
 Del tuo pregar mercè.

*Alp.* Woe, if one sign escapes thee;  
 If but one word thou utterest,  
 This man shall not be allowed  
 Alive to leave thy presence.  
 Pour out—the wine thou knowest—  
 Strange is in thee this trembling.

*Luc.* Didst thou but know to what  
 Dread act thou forcest me,  
 How fierce soe'er thou art,  
 Thou would'st be horrified.  
 Away! unequalled monster,  
 There is no greater crime.

*Gen.* I never should have thought  
 To find such kindness here.  
 To obtain from them this pardon  
 To me seems still a dream.  
 This must, dear mother, be  
 The effect of thy warm prayers.

ARIA, "OR LA SULL' ONDA" (*Il Guiramento*) . . . Mercadante.

MADAME TREBELLI-BETTINI.

Or là, sull' onda, col pensier mio,  
 Vèr l'altra sponda, al suol natio,  
 Fra' dolci immagini, volava il cor.  
 Per me tornavano que' di felici—  
 Le notti d'estasi incantatrici—  
 Quell' aure—i salici—il rio—l'ardor!—  
 Ahi! ch' era sogno ingannator!

Enraptured with the thoughts of my happy home, my heart wished to fly to the opposite shore! past days were again present to my fancy—the joys of the tranquil nights—the breeze—the willow—the brook. Ah! it was but a dream!

SOLO AND CHORUS, "INFLAMMATUS" (*Stabat Mater*) Rossini.

MDLLE. TITIENS.

Inflammatum, et accensus  
 Per Te, Potens, sim defensum  
 In Die Judicii.

Fac me Cruce custodiri,  
 Morte Christi præmuniri,  
 Confoveri gratiâ.

Cheer me, and with mercy brighten,  
 Shield me, and my darkness lighten,  
 When the Day of Doom shall shine,  
 Grant, if here I sojourn longer,  
 That by His strong death made stronger,  
 I be gladdened with Thy grace.





Parte Seconde.

---

MARCH AND CHORUS (*Naaman*) . . . *Sir Michael Costa.*

SOLO, MADAME TREBELLI-BETTINI.

With sheathed swords and bows unstrung,  
And spears and shields with garlands hung,  
Our mighty men of valour come!  
Our glorious Captain of the war,  
Returneth in his dancing car,  
Triumphant to his home.

Our enemies are servants now;  
Beneath the slavish yoke they bow  
To Syria's mighty king.  
Benhadad's darts in heroes' hands,  
Whenever Naaman commands,  
Are plum'd from Victory's wing.

---

ARIA, "SORGETE" (*Assedio di Corinth*) . . . . . *Rossini.*

SIGNOR AGNESI.

Sorgete! e in sì bel giorno,  
Oh! prodi miei guerrieri  
A Maometto intorno  
Venite esultar—  
Duce di tanti Eroi  
Crollar farò gl' Imperia,  
E vollerò con voi,  
Del mondo a trionfar.

Arise! and on this glorious day, oh my gallant warriors, come and exult with Mahomet. Leader of so many heroes, I will compel the imperious foe to tremble; and I will fly with ye to the conquest of the world.

QUARTETTO, "UN DI SE BEN" (*Rigoletto*) . . . *Verdi.*

MDLLE. NATALIE CAROLA, MADAME TREBELLI-BETTINI,  
SIGNORI CAMPANINI AND AGNESI.

*Duc.* Un dì, se ben rammentomi,  
O, bella, t' incontrai,  
Mi piacque di te chiedere,  
E intesi che qui stai.  
Or sappi, che d' allora.  
Sol te quest' alma adora.

*Mad.* Ah, ah!—e vent' altre appresso  
Le scorda forse adesso?—  
(Ha un' aria il signorino  
Da vero libertino.)

*Duc.* Sì;—un mostro son!—

*Mad.* Lasciatemi,  
Stordito.

*Duc.* Ih! che fracasso!

*Mad.* Sti saggio.

*Duc.* E tu sii docile,  
Non farmi tanto chiasso.  
Ogni saggezza chiudesi  
Nel gaudio e nell' amore.  
La bella mano candida!

*Mad.* Scherzate voi, signore.

*Duc.* No, no.

*Mad.* Son, brutta.

*Duc.* Abbracciami.

*Mad.* Ebro!

*Duc.* D'amore ardente.

*Mad.* Signor, l'indifferente,  
Vi piace canzonar?

*Duc.* No, no—ti vo sposar.

*Mad.* Ne voglio la parola.

*Duc.* Amabile figliuola!

*Rig.* Ebben?—ti basta ancor?

*Gil.* Iniquo traditor!

*Duc.* Bella figlia dell' amore,  
Schiavo son de' vezzi tuoi;  
Con un detto sol tu puoi  
Le mio pene consolar.

Vieni, e senti del mio core  
Il frequente palpitar.

*Mad.* Ah! ah! rido ben di core,  
Chè tai baie costan poco;  
Quanto vulga il vostro giuoco,  
Mel credete, so apprezzar,

- Sona avvezza, bel signore,  
Ad un simile scherzar.
- Gil.* Ah! così parlar d'amore  
A me pur l'infame ho udito!  
Infelice cor tradito,  
Per angoscia non scoppiar.  
Perchè o credulo mio core,  
Un tal uom dovevi amar!
- Rig.* Taci, il piangere non vale;  
Ch' ei mentiva or sei sicura—  
Taci, e mia sarà la cura  
La vendetta, d'affrettar.  
Pronta fia, sarà fatale;  
Io saprollo fulminar.  
M'odi, ritorna a casa—  
Oro prendi, un destriero,  
Una veste viril che t'apprestai,  
E per Verono parti—  
Sarrovi io pur domani.
- Gil.* Or venite.
- Rig.* Impossibil.
- Gil.* Tremo.
- Rig.* Va.
- Duke.* One day, if I remember rightly,  
Oh, beauty bright, I thee encounter'd,  
And ever since I've sought thee out,  
Till here at last I've found thee;—  
Ah! now believe me, while I swear,  
That henceforth this heart will thee adore.
- Mag.* Ah, ah! and since then twenty others  
Are by you quite as much remember'd,  
(To give the gentleman his due, though,  
He has a cavalier-like bearing).
- Duke.* Yes;—A bad one I am!
- Mag.* Leave me alone,  
Stupid; do.
- Duke.* Eh! what a fuss!
- Mag.* Be quiet, will you.
- Duke.* If you'll be gentle,  
And not make so much resistance.  
When the joys of love await us,  
Virtue need not be so prudish.  
How beautiful and white your hand is!
- Mag.* You're pleased to joke me, signor.
- Duke.* No, no.
- Mag.* I know I'm ugly.
- Duke.* Embrace me.

*Mag.* Thou'rt drunk!

*Duke.* With love of thee I may be.

*Mag.* Signor, these words unmeaning  
Why to me address?

*Duke.* No, no—I will marry you.

*Mag.* Your word of honour, then, give me.

*Duke.* Most lovely of your sex art thou!

*Rig.* Well, have you now heard enough?

*Gil.* Oh! the wicked traitor!

*Duke.* Ah! of Venus the fairest daughter,  
The slave of your charms here behold;  
One word from thy beautiful lips  
My suffering alone can assuage;—  
Come, and my fond heart relieve  
Of its anxious palpitations.

*Mag.* Ah, ah! with all my heart I laugh  
At stories which so little cost;  
Your jokes I prize, you may believe me,  
At just as much as they are worth.  
Accustomed am I, my gallant signor,  
To badinage as good as this.

*Gil.* Ah! thus to me of love he spoke,  
Thus the wretch hath me betrayed;  
Unhappy me! forlorn, deserted,  
With anguish how my heart doth ache!  
Oh! what a weak credulity  
In such a libertine to trust!

*Rig.* Be silent; now to grieve is useless:  
That he deceived thee thus thou seest;  
Be silent, and on me depend  
Vengeance eternal to insure;  
Prompt as dreadful shall it be—  
Like thunder on his head 'twill fall!  
Hear me;—at once to the house return;  
What gold you may require there obtain;  
A horse provide, and the apparel of a youth;  
Then to Verona hasten;  
Where to-morrow I will join thee.

*Gil.* Come now with me.

*Rig.* Impossible.

*Gil.* I tremble.

*Rig.* Go.

ARIA, "IL SOAVE E BEL CONTENTO" (*Niobe.*) . . . Pacini.

MDLLE. TITIENS.

Il soave e bel contento di quest' alma appiere felice, del mio labbro il grato accento tutto esprimere non sa.

I tuoi frequenti palpiti,  
Deh frena o care amante  
Or rivedrai l'amabile oggetto  
Del tuo ardor.  
Sa fiamma tua vorace  
Esprimerà il mio sguardo  
Dirò mea bella face  
Per te divampo ed ardo.  
Vedrò quel vago ciglio  
Che amore addita  
Tutto a goder m'invita  
Pago surai mio cor.

DUO, "SE FIATO IN CORPO AVETE" (*Matrimonio Segreto*) . . . Cimaroso.

SIGNORI AGNESI AND BORELLI.

ARIA, "M'APPARI', TUTTO AMOR" (*Marta*) . . . Flotow.

SIGNOR CAMPANINI.

M'appari tutt' amor,  
Il mio sguardo l'incontrò;  
Bella sì, che il mio cor,  
Ansioso e lei volò!  
Mi ferì, m'invagli  
Quell' angelica beltà  
Sculta in cor, dall' amor  
Cancelar sì non potrà,  
Il pensier di poter palpitar,  
Con lei d'amor,  
Può sopir il martir.  
Che m'affanna e strazia il cor.  
M'appari, etc.  
Marta, Marta, tu sparisti,  
E il mio cor col tuo n'andò;  
Tu la pace mi rapisti,  
Di dolore io morirò.

She appear'd, cloth'd in white,  
 Like some angel from above!  
 Those dark eyes dazzling bright,  
 That smile which seem'd born of love.  
 Full of hope and of joy  
 The gay future on me shone,  
 And I vow'd from henceforth  
 But to live for her alone!  
 But, alas! like a dream,  
 She hath vanish'd from my sight!  
 For her loss nought on earth  
 Can ever requite.

She appeared, etc.

Martha! Martha! why thus leave me?  
 Why from me dost thou fly?  
 Peace of mind come restore me,  
 Or I soon of grief shall die!

---

DUO, "DOLCE CONFORTO" (*Il Guiramento*) . . . *Mercadante.*

MDLLE. NATALIE CAROLA AND MADAME TREBELLI-BETTINI.

---

TRIO CHORUS, "SEE THE CONQUERING HERO  
 COMES" (*Judas Maccabeus*) . . . *Handel.*

MDLLE. TITIENS, MDLLE. NATALIE CAROLA, AND  
 MADAME TREBELLI-BETTINI.

TRIC.

See the conquering hero comes,  
 Sound the trumpets, beat the drums;  
 Sports prepare, the laurel bring,  
 Songs of triumph to him sing.

SEMI-CHORUS.

See the godlike youth advance,  
 Breath the flutes and lead the dance;  
 Myrtle wreaths and roses twine,  
 To deck the hero's brow divine.

## CHORUS.

See the conquering hero comes,  
 Sound the trumpets, beat the drums;  
 Sports prepare, the laurel bring,  
 Songs of triumph to him sing.

---

Six o'clock.

## PERFORMANCE ON THE GREAT ORGAN

BY MR. FREDERICK ARCHER.

- |                                                      |                     |
|------------------------------------------------------|---------------------|
| 1. GRAND CHŒUR . . . . .                             | <i>A. Guilmant.</i> |
| 2. "ADELAIDE" . . . . .                              | <i>Beethoven.</i>   |
| 3. SONATA (No. 4) . . . . .                          | <i>Mendelssohn.</i> |
| 4. STORM FANTASIA . . . . .                          | <i>Lemmens.</i>     |
| 5. MARCH "La Prophète" . . . . .                     | <i>Meyerbeer.</i>   |
| 6. FUGUE, in D Minor (from the 1st Sonata) . . . . . | <i>G. Merkel.</i>   |
| 7. OVERTURE, "Le Pré aux Clercs" . . . . .           | <i>Auber.</i>       |
- 

*The following chief features should be noticed:—*

**THE GREAT THEATRE**, which has been erected by Messrs. Grieve & Son, and decorated by Mr. Schmidt and Mr. John Absolon. (For full description, see the Official Guide Book, now on sale in the Building, Price One Penny.

**THE CONCERT HALL**, erected in the North-West Transept, capable of seating 3,000 persons. The seats are so arranged that visitors command a view of the entire Orchestra from every part of the Hall.

**THE PICTURE GALLERIES**, which have been specially arranged under the advice of Mr. R. Redgrave, R.A., will be found to contain a choice selection of works by the old masters, as well as by modern artists.

**THE COLLECTION OF ENGLISH CHINA AND EARTHENWARE**, consisting of about 3,000 pieces, kindly lent by the most influential collectors and amateurs.

**THE DINING ROOMS** are on the ground floor, and occupy the rooms on the south of the nave.

# International Flower Show.

## LIST OF CLASSES.

Class 1.—16 Stove or Greenhouse Plants, in flower, distinct.  
(Amateurs.)

1st Prize, £30  
2nd Prize, £20  
3rd Prize, £10

Class 2.—12 Stove or Greenhouse Plants, in flower, distinct.  
(Nurserymen.)

1st Prize, £15  
2nd Prize, £10  
3rd Prize, £7

Class 3.—10 Stove or Greenhouse Plants, in flower, distinct.  
(Amateurs not showing in Class 1.)

1st Prize, £15  
2nd Prize, £10  
3rd Prize, £7

Class 4.—6 Stove or Greenhouse Plants, in flower, distinct.  
(Amateurs not showing in Classes 1 or 3.)

1st Prize, £7  
2nd Prize, £5  
3rd Prize, £4

Class 5.—6 Stove or Greenhouse Plants, in flower, distinct.  
(Nurserymen not showing in Class 2.)

1st Prize, £6  
2nd Prize, £4  
3rd Prize, £3

Class 6.—The finest Stove or Greenhouse Plant, in flower.  
(Open.)

1st Prize, £3  
2nd Prize, £2  
3rd Prize, £1

Class 7.—12 fine-foliaged Stove or Greenhouse Plants, without reference to flowers, distinct, including variegated plants. (Amateurs.)

1st Prize, £15  
2nd Prize, £10  
3rd Prize, £5

Class 8.—12 fine-foliaged Stove or Greenhouse Plants, without reference to flowers, distinct, including variegated plants. (Nurserymen.)

1st Prize, £12  
2nd Prize, £8  
3rd Prize, £4

Class 9.—The best 16 Plants—8 foliage, 8 flowering; all to be good specimens. (Open.)

1st Prize, £20  
2nd Prize, £15  
3rd Prize, £10

Class 10.—12 New Plants of any description, in or out of flower, distinct. (Open.) Sent out in 1871-3.

1st Prize, £4  
2nd Prize, £3  
3rd Prize, £2

Class 11.—6 New Plants of any description, in or out of flower, distinct. (Open; the Exhibitor not showing in Class 10.)

1st Prize, £3  
2nd Prize, £2  
3rd Prize, £1

Class 12.—12 Exotic Orchids, distinct, in flower. (Amateurs.)

1st Prize, £15  
2nd Prize, £10  
3rd Prize, £7

Class 13.—10 Exotic Orchids, distinct, in flower. (Nurserymen.)

1st Prize, £10  
2nd Prize, £7  
3rd Prize, £5

Class 14.—6 Plants, distinct. (Nurserymen.)

1st Prize, £8  
2nd Prize, £5  
3rd Prize, £3

Class 15.—3 Palms, distinct. (Amateurs.)

1st Prize, £3  
2nd Prize, £2  
3rd Prize, £1

Class 16.—The finest pair of Palms. (Nurserymen.)

1st Prize, £4  
2nd Prize, £3  
3rd Prize, £2

Class 17.—6 Cycads. (Open.)

1st Prize, £6  
2nd Prize, £4  
3rd Prize, £2

Class 18.—2 Cycads, distinct. (Amateurs.)

1st Prize, £3  
2nd Prize, £2  
3rd Prize, £1

Class 19.—2 Cycads, distinct. (Nurserymen.)

1st Prize, £3  
2nd Prize, £2  
3rd Prize, £1

Class 20.—2 Pandanads. (Open.)

1st Prize, £3  
2nd Prize, £2  
3rd Prize, £1

Class 21.—1 pair of Dracænas. (Open.)

1st Prize, £3  
2nd Prize, £2  
3rd Prize, £1

Class 22.—1 pair of Yuccas, and 1 pair of Beaucarneas. (Open.)

1st Prize, £4  
2nd Prize, £3  
3rd Prize, £2

Class 23.—1 pair of Yuccas, and 1 pair of Beaucarneas.  
(Nurserymen.)

1st Prize, £4  
2nd Prize, £3  
3rd Prize, £2

Class 24.—12 Exotic Ferns, distinct. (Amateurs.)

1st Prize, £15  
2nd Prize, £10  
3rd Prize, £7

Class 25.—12 Exotic Ferns, distinct. (Nurserymen.)

1st Prize, £12  
2nd Prize, £7  
3rd Prize, £5

Class 26.—6 Exotic Ferns, distinct. (Amateurs.)

1st Prize, £6  
2nd Prize, £4  
3rd Prize, £2

Class 27.—6 Gleichenias. (Open.)

1st Prize, £6  
2nd Prize, £4  
3rd Prize, £2

Class 28.—24 Hardy Ferns, species or varieties. (Open.)

1st Prize, £4  
2nd Prize, £3  
3rd Prize, £2

Class 29.—6 Adiantums. (Open.)

1st Prize, 76  
2nd Prize, £4  
3rd Prize, £2

Class 30.—4 Tree Ferns, not fewer than 2 species. (Nurserymen.)

1st Prize, £6  
2nd Prize, £3  
3rd Prize, £2

Class 31.—2 Tree Ferns, distinct. (Amateurs.)

1st Prize, £3  
2nd Prize, £2  
3rd Prize, £1

Class 32.—The finest Tree Fern. (Open.)

1st Prize, £3  
2nd Prize, £2

Class 33.—2 Crotons. (Amateurs.)

1st Prize, £3  
2nd Prize, £2  
3rd Prize, £1

Class 34.—2 Crotons. (Nurserymen.)

1st Prize, £3  
2nd Prize, £2  
3rd Prize, £1

Class 35.—8 Greenhouse Ericas, distinct, in flower. (Amateurs.)

1st Prize, £10  
2nd Prize, £7  
3rd Prize, £5

Class 36.—8 Greenhouse Ericas, distinct, in flower. (Nurserymen.)

1st Prize, £8  
2nd Prize, £6  
3rd Prize, £4

- Class 37.—6 Greenhouse *Ericas*, distinct, in flower. (Amateurs.)  
 1st Prize, £6  
 2nd Prize, £5  
 3rd Prize, £3
- Class 38.—10 *Dracænas* and *Cordylines*. (Open.)  
 1st Prize, £8  
 2nd Prize, £5  
 3rd Prize, £3
- Class 39.—10 *Agaves*, not fewer than 10 species or varieties.  
 (Amateurs.)  
 1st Prize, £10  
 2nd Prize, £7  
 3rd Prize, £5
- Class 39A.—10 *Agaves*, not fewer than 10 species or v  
 (Nurserymen.)  
 1st Prize, £10  
 2nd Prize, £7  
 3rd Prize, £5
- Class 40.—Pair of Orange Trees in flower or fruit. (Open.)  
 1st Prize, £3  
 2nd Prize, £2  
 3rd Prize, £1
- Class 41.—Best Orange Tree. (Open.)  
 1st Prize, £2  
 2nd Prize, £1
- Class 42.—20 Hardy *Rhododendrons* in flower, not fewer than  
 15 varieties. (Open.)  
 1st Prize, £10  
 2nd Prize, £7  
 3rd Prize, £5
- Class 43.—12 Hardy *Rhododendrons* distinct, in flower. (Open  
 for exhibitors not showing in Class 42.)  
 1st Prize, £7  
 2nd Prize, £4  
 3rd Prize, £3
- Class 44.—6 Greenhouse *Azaleas*, distinct, in flower. (Amateurs.)  
 1st Prize, £8  
 2nd Prize, £5  
 3rd Prize, £3
- Class 45.—6 Greenhouse *Azaleas*, distinct, in flower. (Nursery-  
 men.)  
 1st Prize, £8  
 2nd Prize, £5  
 3rd Prize, £4
- Class 46.—6 Standard Greenhouse *Azaleas*, distinct, in flower.  
 (Open.)  
 1st Prize, £5  
 2nd Prize, £3  
 3rd Prize, £2
- Class 47.—15 Greenhouse *Azaleas*, distinct, in flower, in 12-inch  
 pots. (Nurserymen.)  
 1st Prize, £10  
 2nd Prize, £7  
 3rd Prize, £5

- Class 48.—12 Roses, in flower, distinct, in pots. (Nurserymen)  
 1st Prize, £15  
 2nd Prize, £10  
 3rd Prize, £7
- Class 49.—6 Roses in flower, distinct, in pots. (Amateurs.)  
 1st Prize, £5  
 2nd Prize, £3  
 3rd Prize, £2
- Class 50.—20 Roses in flower, distinct, in 8-inch pots. (Open.)  
 1st Prize, £6  
 2nd Prize, £4  
 3rd Prize, £3
- Class 51.—1 Pair of Standard Laurustinas. (Open.)  
 1st Prize, £3  
 2nd Prize, £2  
 3rd Prize, £1
- Class 52.—1 Pair of Pyramidal Bay Trees. (Open.)  
 1st Prize, £3  
 2nd Prize, £2  
 3rd Prize, £1
- Class 53.—1 Pair Standard Bay Trees. (Open.)  
 1st Prize, £3  
 2nd Prize, £2  
 3rd Prize, £1
- Class 54.—1 Pair of Standard Hollies. (Open.)  
 1st Prize, £3  
 2nd Prize, £2  
 3rd Prize, £1
- Class 55.—1 Pair of Pyramidal Hollies. (Open.)  
 1st Prize, £3  
 2nd Prize, £1
- Class 56.—8 Show Pelargoniums, distinct, in flower. (Nurserymen.)  
 1st Prize, £8  
 2nd Prize, £5  
 3rd Prize, £3
- Class 57.—8 Show Pelargoniums, distinct, in flower. (Amateurs.)  
 1st Prize, £10  
 2nd Prize, £7  
 3rd Prize, £5
- Class 58.—6 Fancy Pelargoniums, distinct, in flower. (Nurserymen.)  
 1st Prize, £6  
 2nd Prize, £3  
 3rd Prize, £2
- Class 59.—6 Fancy Pelargoniums. (Amateurs.)  
 1st Prize, £6  
 2nd Prize, £4  
 3rd Prize, £2
- Class 60.—6 Herbaceous Calceolarias, in flower. (Open.)  
 1st Prize, £3  
 2nd Prize, £2  
 3rd Prize, £1

Class 61.—Dinner table decorations, 3 pieces, ornamented with flowers. (Amateurs.)

1st Prize, £5

2nd Prize, £3

3rd Prize, £2

Class 62.—2 Flower Stands for the Drawing Room Table, furnished. (Open.)

1st Prize, £3

2nd Prize, £2

3rd Prize, £1

Class 63.—Plant Case for the Drawing Room, furnished with suitable plants. (Amateurs.)

1st Prize, £3

2nd Prize, £2

3rd Prize, £1

Class 64.—Window Jardinets, furnished with suitable plants. (Open.)

1st Prize, £2

2nd Prize, £1

Class 65.—Window Box, for external decoration, furnished with suitable plants, the box to be of any material, but not to exceed 3ft. 6in. long by 10in. wide. (Open.)

1st Prize, £2

2nd Prize, £1

Class 66.—3 Hanging baskets, furnished with suitable plants. (Open.)

1st Prize, £3

2nd Prize, £2

3rd Prize, £1

Class 67.—1 Wedding Bouquet.

1st Prize, £3

2nd Prize, £2

3rd Prize, £1

Class 68.—3 Bouquets for Balls.

1st Prize, £2

2nd Prize, £1

3rd Prize, 15s.

Class 69.—3 Garden Vases, arranged with plants for conservatory decoration. Beauty of arrangement will be the test of merit. (Open.)

1st Prize, £5

2nd Prize, £3

3rd Prize, £2

Class 70.—24 Herbaceous Plants, distinct, in bloom, and in pots.

1st Prize, £3

2nd Prize, £2

3rd Prize, £1

## FRUIT.

Class 71.—3 best Pines, any kind.

1st Prize, £3

2nd Prize, £2

3rd Prize, £1

Class 72.—Forced Fruits, 6 dishes ; not more than one dish of any one kind admitted. (Open.)

1st Prize, £6  
2nd Prize, £4  
3rd Prize, £3

Class 73.—Pineapple, 1 fruit of the "Queen."

1st Prize, £2  
2nd Prize, £1  
3rd Prize, 10s.

Class 74.—Pineapple, one Fruit of "Smooth Cayenne."

1st Prize, £2  
2nd Prize, £1  
3rd Prize, 10s.

Class 75.—Pineapple, one fruit of any other kind. (Open.)

1st Prize, £2  
2nd Prize, £1  
3rd Prize, 10s.

Class 76.—Grapes, two bunches of "Black Hamburg." (Open.)

1st Prize, £2  
2nd Prize, £1 10s.  
3rd Prize, £1

Class 77.—Grapes, two bunches of any other black kind. (Open.)

1st Prize, £2  
2nd Prize, £1 10s.  
3rd Prize, £1

Class 78.—Grapes, three bunches of any white kind. (Open.)

1st Prize, £3  
2nd Prize, £2  
3rd Prize, £1

Class 79.—Grapes, the best single bunch of any black kind. (Open.)

1st Prize, £2  
2nd Prize, £1  
3rd Prize, 10s.

Class 80.—Grapes, the best single bunch of any white kind. (Open.)

1st Prize, £2  
2nd Prize, £1  
3rd Prize, 10s.

Class 81.—Peaches, 6 of any kind. (Open.)

1st Prize, £2  
2nd Prize, £1  
3rd Prize, 10s.

Class 82.—Nectarines, 6 of any kind. (Open.)

1st Prize, £2  
2nd Prize, £1  
3rd Prize, 10s.

Class 83.—Figs, 6 of any kind. (Open.)

1st Prize, £1  
2nd Prize, 15s.  
3rd Prize, 10s.

Class 84. — Strawberries, 2 kinds, 25 fruits of each. (Open.)

1st Prize, £2  
2nd Prize, £1  
3rd Prize, 10s.

Class 85. — Strawberries, any kind, 25 fruits. (Open.)

1st Prize, £1  
2nd Prize, 15s.  
3rd Prize, 10s.

Class 86. — 6 pots of Strawberries, in fruit. (Open.)

1st Prize, £2  
2nd Prize, £1  
3rd Prize, 10s.

Class 87. — Cherries, 30 of any black kind. (Open.)

1st Prize, £1  
2nd Prize, 15s.  
3rd Prize, 10s.

Class 88. Cherries, 30 of any white kind. (Open.)

1st Prize, £1  
2nd Prize, 15s.  
3rd Prize, 10s.

The following is a list of the Exhibitors, among which will be found the names of the leading amateurs and nurserymen in the country:—

|                                                                                       |                                                                                   |
|---------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|
| Bannerman, Mr. T., Gardener to Lord Bagot, Blithfield Hall, Rugely, Staffordshire.    | Busse, Mr. G., 63, Hatton Garden, E.C.                                            |
| Burley, Mr. Chas. O., Paradise Nursery, Brentwood, Essex.                             | Bennett, Mr. E., Gardener to the Marquis of Salisbury, Hatfield House, Herts.     |
| Blair, Miss L., 50, Upper Bedford Place, Russell Square, W.C.                         | Bland, Mr. J., Gardener to D. Whitehouse, Esq., The Gaer, Newport, Monmouthshire. |
| Blair, Miss E., 50, Upper Bedford Place, Russell Square, W.C.                         | Colbourne, Mr. A., Gardener to J. Blyth, Esq., Woolhampton, Berks.                |
| Baines, Mr., Gardener to H. L. Nicholls, Esq., Southgate House, Southgate, Middlesex. | Cooper, Mr. G., Rose Hill Nursery, Derby.                                         |
| Bones, Mr. W., Gardener to D. Macintosh, Esq., Havering Park, Romford, Essex.]        | Cuthbert, Mr. W., Gardener to Mr. Adams, Chase Park, Enfield.                     |

- Croucher, Mr. J., Gardener to J. S. Peacock, Esq., Sudbury House, Hammersmith.
- Cutbush, Mr. W. jun., Barnet Nurseries, Barnet, Herts.
- Chard, Mr. J. W., Gardener to Sir F. Bathurst, Bart., Clarendon, Park, Salisbury, Wilts.
- Dinsmore, Mr. Gardener to T.S. Blackwell, Esq., The Cedars, Harrow Wôald, Middlesex.
- Dobson and Son, Messrs., Woodlands Nursery, Isleworth.
- Dennis and Co., Messrs., Anchor Iron Works, Chelmsford.
- Dixon, Mr. W. E., Norwood Nursery, Beverley, Yorkshire.
- Donald, Mr., Gardener to J. G. Barclay, Esq., Leyton, E.
- Downie, Laird, and Laing, Messrs., Stanstead Park, Forest Hill, S.E.
- Douglas, Mr. J., Gardener to F. Whitbourne, Esq., Loxford Hall, Ilford, Essex.
- Douglas, Mr., Gardener to P. Robinson, Esq., Womersley House, Crouch Hill, N.
- Edwards, Miss Elizabeth, Balham Nursery, Balham, Surrey.
- Fenn, Mrs., 115, Lea Bridge Garden, Middlesex.
- Fellows and Bate, Messrs., Manchester.
- Gardiner, Mr. W., Lower Eatington Park, Stratford-on-Avon.
- Harris, Mr., Gardener to Captain G. A. Ashby, Naseby Wooleys, Rugby.
- Hooper and Co., Messrs., Covent Garden, W.C.
- Hepper, Mr. J., Gardener to C. O. Ledward, Esq., The Elms, Acton.
- Hill, Mr. F., Gardener to H. Taylor, Esq., The Poplars, St. John's Wood.
- Hooper, Mr. H., Vine Nursery, Widcombe Hill, Bath.
- Irving, Mr. S. D., Gardener to His Grace the Duke of Hamilton and Brandon, Easton Park, Wickham Market.
- Johnson, Mr. S., Gardener to Robt. Asser, Esq., The Tower, Belvedere Park, Kent.
- Jackson and Son, Messrs., Nurserymen, Kingston, Surrey.
- James, Mr., Gardener to W. F. Watson, Esq., Redlees, Isleworth.
- Kaye, Mr. J., Mason View, Didsbury, near Manchester.
- Kellock, Dr., Stamford Hill, N.
- Lane, Mr. J., Gardener to J. Bray, Esq., Prygo Park, Essex.
- Lane and Son, Messrs. H., Berkhamstead.
- Laeffler, Mr. F., Gloucester Road, Croydon, Surrey.
- Lingley, Mr. E., New Barnet, Herts.
- Ley, Mr. J. H., Exotic Nurseries, Croydon, Surrey.
- Lowe, E. J., Esq., F.R.S., F.R.H.S., Highfield House, near Notting-ham.
- Mill, Mr. J., Gardener to Lord Rendlesham, Rendlesham Hall, Suffolk.
- Morse, Mr. E., The Nurseries, Epsom.
- McKenzie, Miss, Campsbourne Hornsey.
- Mills, Mr., Gardener to Lord Carrington, Wycombe Abbey, Bucks.
- Mappin and Webb, Messrs., Mansion House Buildings, E.C.
- Matthews, Mr. John, Royal Pottery, Weston-super-Mare.
- Noble, Mr. C., Sunningdale Nursery, Bagshot, Surrey.
- Paul and Son, Messrs., The Old Nurseries, Cheshunt, N.
- Radcliffe, and Co., Messrs. Dick, 127, High Holborn, W. C.
- Russell, Mr. J., Rose Cottage, Child's Hill, Hampstead, N.W.
- Rollisson and Sons, Messrs. Wm., The Nurseries, Tooting, Surrey.

Rosher and Co., Messrs. F., Upper  
Ground Street, Blackfriars, S.E.

Sage, Mr. G., Gardener to Earl  
Brownlow, Ashridge Park, Berk-  
hamstead, Herts.

Shuttleworth, T. M., Esq., Golden  
Hill, Leyland, near Preston.

Sinclair, Mr. Jas. 104, Leadenhall  
Street, E.C.

Soder, Mr. W., Gardener to O.  
Hanbury, Esq., jun., Brentwood,  
Essex.

Turner, Mr. Chas. Royal Nurseries,  
Slough.

Tillerford, Mr. G. B., Gardener to  
the Earl of Yarborough, Brock-  
lesby Park, Uleebby, Lincoln-  
shire,

Veitch and Sons, Messrs., Exotic  
Nursery, King's Road, Chelsea.

Verschaffelt, Mons. Jean, Horti-  
culteur, A Gand, Belgium.

Walker, Mr. J., Nurseryman, Thame,  
Oxon.

Wilson, Mr. D., Gardener to Earl  
Fortescue, Castle Hill, Devon.

Ware, Mr. S. S., Hale Farm Nursery,  
Tottenham, N.

Wheeler, Mr., Gardener to Sir F. H.  
Goldsmith, Bart., M.P., St.  
John's Lodge, Regent's Park.

Williams, Mr. B. S., Victoria and  
Paradise Nurseries, Upper Hol-  
loway.

Walker, Mr., Gardener to A. Atkin-  
son, Esq., Gunnersbury House,  
Acton.

Williams, Miss, Sutton House, Holloway.

Ward, Mr. J., Gardener to F. G.  
Wilkins, Esq., Leyton, E.

Weir, Mr., Gardener to Mrs. Hodgeson,  
The Elms, Hampstead, N.W.

Wilkinson, Mr., Gardener to the  
Right Hon. the Countess Walde-  
grave, Dudbrooke House, Brent-  
ford.

Yates, Mr. R. S., Sale, Cheshire.



# THE LONDON SEASON.

Ladies and others who frequent Ball Rooms, Concerts, Theatres, and other heated and crowded assemblies, will derive great comfort from the use of



## ROWLANDS' KALYDOR,

which obviates all the serious effects of dust and heat on the complexion, rendering the skin soft and delicate. Price 4s. 6d and 8s. 6d. per bottle; also

## ROWLANDS' MACASSAR OIL,

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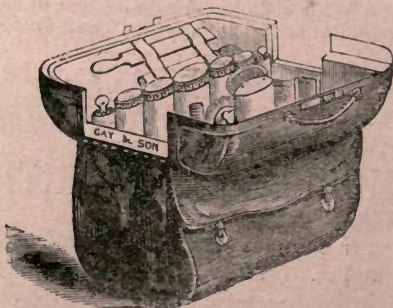
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